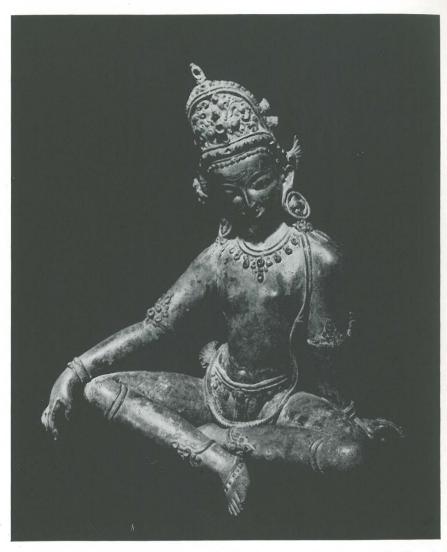


SEATTLE ART MUSEUM

ANNUAL REPORT

1951



Frontispiece. Avalokiteshvara (bronze); Nepalese; 9th-10th Century A.D. H. 10". (CAs11.2). Eugene Fuller Memorial Collection.

ANNUAL REPORT

OF THE

SEATTLE ART MUSEUM

FORTY-SIXTH YEAR

1951

SEATTLE 2, WASHINGTON

SEATTLE ART MUSEUM

1951-52

OFFICERS

President, Richard E. Fuller
First Vice-President, Mrs. Thomas D. Stimson
Second Vice-President, Edward W. Allen
Secretary, Horton C. Force
Treasurer, Henry H. Judson

TRUSTEES

LIFE TRUSTEE
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TERM ENDING 1952

Mrs. Herbert Brink

Henry H. Judson

Charles M. Clark

Charles E. Martin

Richard E. Fuller

Mrs. Thomas D. Stimson

TERM ENDING 1953

Edward W. Allen

Horton C. Force

Manson Backus, II

Mrs. Pendleton Miller

Mrs. A. Scott Bullitt Mrs. Reginald H. Parsons

TERM ENDING 1954

Mrs. Cebert Baillargeon

Mrs. Donald E. Frederick

John Hauberg, Jr.

Thomas Pelly

Miss Joanna Eckstein

Raymond G. Wright

EX-OFFICIO

Mayor of the City of Seattle

President of the City Council

President of the Park Board

Comptroller of the City of Seattle

President of the School Board of Seattle School District No. 1

2

MUSEUM STAFF

Richard E. Fuller Director

Sherman E. Lee
Associate Director

Mrs. A. M. Young Educational Consultant

Kenneth Callahan *Curator*

Emily Hartwell Tupper Registrar

Edward B. Thomas Curator of Education

Mrs. Coe V. Malone Museum Secretary

Hermie M. Lyons Librarian

Margery C. Anneberg
Secretary to Associate Director

Mrs. H. L. Conrad, Jr. J. Ronald Todd Information and Sales

Earl T. Fields Staff Photographer

Walter Froelich Museum Assistant

Muriel Thurber
Publicity

SEATTLE PARK DEPARTMENT

A. B. Faris Senior Custodial Engineer George Haslam Elmer Herdeck Leslie Holtzworth Junior Custodial Engineers

EXECUTIVE COMMITTEE OF THE GUILD 1951-52

Mrs. Ray M. Murray, II, Chairman

Mrs. Frederick Calhoun, Projects and Vice-Chairman

Mrs. Charles A. Lawrence, Jr., Secretary

Mrs. A. Talcott Ostrander, Treasurer

Mrs. Richard C. Buschmann, Artist Series

Mrs. Frank W. Dearborn, Public Relations

Mrs. Jess C. Maas, High School Lectures

Mrs. Miller Munson, Tuesday Hospitality

Mrs. Clarence T. Rottler, Program

Mrs. Henry P. Pratt, Membership

Mrs. Alan B. Sheldon, Docent

Mrs. E. R. Walton, Publicity

ANNUAL REPORT OF THE PRESIDENT AND DIRECTOR

FOR 1951

By National and world standards an art museum is judged by the quality of its collections, for these in turn form the principal foundation for much of its service to the community. When the great scholar, Dr. Osvald Siren, visited Seattle last summer for the second time it was most gratifying to have him state: "Your Seattle Art Museum is a remarkable institution. It has made the most notable advance since 1939, especially in Chinese and Japanese collections, of any museum in the United States. . . . During the last decade your art museum has utilized opportunities which others have not. This is due partly to the fact that you are an outpost to the Orient and due partly to the keen sense for quality which your collectors possess. Chinese and Japanese art can still be collected at a price lower than European art. But this opportunity will not last very long. China is now practically closed. Japan, reestablished, will become very wary of letting the remaining art treasures go out of the country."

The supreme importance of the objects acquired this year is shown by the fact that in the Handbook which was one of our major current accomplishments, 27, or more than one tenth of the items selected for illustration, were acquired in 1951. So many of the great collections have now been published in detail that the rating of material is seldom a matter of speculation. The objects acquired either filled gaps in our historical sequence or illustrated aspects of world culture which we had previously failed to touch. The fact that for proper display the acquisitions of 1951 alone require more than a third of the galleries emphasizes the need of greater space to permit the Museum to render its full potential service.

Exhibitions

During the past year our exhibition schedule has been shorter than usual, but, at the same time, of greater importance due to our recent policy of having the major exhibitions last for two months. The first major two month exhibition, held in the spring, was Masterpieces of 19th Century Painting. This included examples of practically all the great masters of creative painting of that period, lent to us through the generosity of many of the leading museums, private collectors, and dealers. This exhibition accompanied the current Guild course on Art of the 19th Century, while the other course on Primitive Art was illustrated by an exhibit of African

Negro Art assembled from some of the major private collectors and dealers, and an exhibition of Art of the Pacific Islands from the extensive collection of the University of Pennsylvania.

The second major two month exhibit was in recognition of the city's Centennial, when most of the Museum was devoted to *Indians of the Northwest Coast*, an exhibition featuring the high attainments of the indigenous natives of this region prior to pioneer days. For this exhibition we had the expert direction of Dr. Erna Gunther, Professor of Anthropology at the University of Washington and Director of the Washington State Museum. She was also the author of the very comprehensive illustrated catalog which we published in conjunction with the Taylor Museum of the Colorado Springs Fine Art Center where the exhibit was first shown. With two sponsors the expense of assembling the material from the principal sources in this country and Canada was shared. Coincident with this exhibition we showed *100 Masterpieces* from the Museum collections.

The other major exhibitions were: Canadian Paintings of the 18th, 19th, and 20th Centuries assembled by the National Gallery of Canada; 21 Modern British Painters circuited by the Western Association of Art Museum Directors; ceramics by the great British potter Bernard Leach; and a retrospective exhibition assembled by the Portland Art Museum of the work of C. S. Price. The signing of the Japanese Peace Treaty in San Francisco was marked by an exhibition of a very distinguished Japanese collection lent by our agent Mr. J. Mayuyama of Tokyo. In addition, we gave one-man shows to the following Northwest artists: Richard Bennett, Kenneth Callahan, Jack Larsen, David McCosh, and Lisel Salzer.

As usual much of our gallery space was required to accommodate the annuals of which the 37th Northwest Annual of painters and sculptors was most important. Prof. Walter F. Isaacs of the University of Washington served as chairman of the Jury, for which the other members were: Paul Immel, Seattle artist; Keith Monaghan, State College of Washington; Hilda Deutsch, Portland sculptor; and myself in an ex-officio capacity. This year, in accordance with a policy which we adopted after consultation with the artists of this region, the Jury recommended 12 paintings and sculpture for purchase consideration. From this group the Museum acquired Louis Bunce's "Bay Bottom No. 1" (oil), Thelma Lehmann's "After Coffee" (oil), and Windsor Utley's "Of the City" (tempera). The purchase fund, which amounted to \$650 was donated by Margaret E. Fuller, Lowman & Hanford Company, Music and Art Foundation, Puget Sound Group of Northwest Painters, Burnley School of Art and Design, Beta Sigma Phi, Northwest Watercolor Society, Palette and Brush Club. In addition, the sum of \$100 from the West Seattle Art Club for the Katherine B. Baker

Memorial Award for an artist under forty years of age, went to Robert Feasley for "Winter Landscape" (oil).

The Museum was responsible for the hanging of the 11th Annual Exhibition of the Northwest Watercolor Society, the 7th Annual Exhibition of High School Art Classes, the 23rd International Northwest Printmakers Exhibition, and the 9th International Exhibition of the Seattle Photographic Society. Special commendation should go to the exhibition committee of the latter organization under the chairmanship of Dr. L. B. Sturdevant for the efficiency with which its members handled the vast number of entries. From the print exhibition the Museum became the custodian for the Northwest Printmakers of the purchase awards: Emilio Amero's "Fiesta," Howard Bradford's "Chalice," John Paul Jones' "Boundary," and Mauricio Lasansky's "Spring." For the photographic purchase awards, I personally was assigned the responsibility of the selection: works by Moreland M. Diedrick, George L. Kincaid, Ruth T. Rasmussen, Bob & Ira Spring, Wilbur H. Wier, and Yoshio Noma. It is gratifying to note that four of these entries were local. The annual exhibition of the Men's and Women's Amateur Chrysanthemum Associations again proved most successful. The financial return fully justified the Museum's policy of making its galleries available to these two very active associations for the one autumn week-end. Our gratitude is expressed to the many fine volunteers for their work under the chairmanships of Mr. Charles Flash and Mrs. Erich Moritz.

In the successive months various facets of our collection came into view through the "Masterpiece of the Month," and the changing cases in the Print Room, as well as gallery exhibitions. During the summer months, as usual, the entire Museum was devoted to the Art of the World as Reflected by the Museum's Permanent Collections. In addition, at intervals of every six weeks or two months, we change the case at the Rainier Club.

The Seattle Art Museum, during the course of the year, was also represented in nearly a score of exhibitions throughout the country. Some of these were from our collection of contemporary Northwest artists and especially the work of Mark Tobey, but most of the items came from our Chinese, Japanese, and African collections. At the Los Angeles County Museum we have had for the year a gallery exhibition of Japanese Art. Our facsimiles of old and modern master paintings were as usual in demand with nearly 1,100 items being borrowed by 80 agencies.

Accessions

This year our accessions have been too numerous to be described individually. Many of those that have enriched the Eugene Fuller

Memorial Collection can be mentioned in groups. That does not, however, mean that they are individually of less importance than usual; instead, as an average, they are of greater importance. The apparent extravagance was due to the fact that we have encountered many extraordinary opportunities which might never again be available. The largest number of our accessions came from the Far East. It is therefore logical for me again to move westward from Japan treating each of the various civilizations in chronological fashion.

We at last have an extraordinarily important collection of prehistoric Japanese art including ceramic vessels and sculpture, bronzes, and jade magatama. Of the Fujiwara period we acquired six items, the most important of which is the Urashima gold lacquer treasure box which comes to us as a gift from Mrs. Donald E. Frederick (Fig. 1). It is the finest example of 12th Century lacquer that we know of in the Occidental world. From the Mayuyama collection, which we exhibited, we acquired some outstanding examples of Japanese ceramics from the Kamakura period of the 13th Century to the Momoyama period at the close of the 16th, when aesthetic standards of the cherished tea ceremony were first established. This is especially typified by two Shino ware pieces, one a water jar, and the other an inlaid cake plate, for which we are indebted to Mrs. J. C. Atwood, Jr. (Fig. 5).

Our collection of Japanese paintings was greatly enriched by one of the very rare landscape scrolls of the great 15th Century artist Sesshu, in his broken ink style (Fig. 3); a set of four decorative door panels attributed to Kano Takanobu of the Momoyama period (ca. 1600) (Fig. 2), and from Mrs. Frederick we received the famous Deer Herd Scroll by the great early 17th Century artist Sotatsu, with the poem by his famed collaborator Koetsu (Fig. 4). Of the great painter Korin we acquired two screens, one of a land-scape in broken ink style from Mrs. Thomas D. Stimson (Fig. 6), and the other in one of his wave patterns. For both religious and decorative purposes, masks are one of Japan's most important sculptural mediums. We now have a 12th Century mask of a Bodhisattva, and as a gift from Mr. J. Mayuyama four Kyogen and Noh masks of the 17th and 18th Centuries.

Korea was represented by two ceramics of the late Silla period (ca. 6th to 9th Century) donated by the Collins-Moffat Company, and a grey jar of the Li Dynasty (ca. 16th Century) from Allen Parrot.

Our already extensive collection of the art of China was greatly enriched by a number of items, a few of which I will mention. The earliest object is one of the finest of Neolithic jars (Fig. 7). Chronologically this would be followed by an exceptional covered bronze vessel known as a Yu of the Shang Dynasty about 12th Century

B. C. (Fig. 8); a unique and much published painted lacquer bowl of the late Chou period (5th-3rd Century B. C.) (Fig 9); a rare red and black miniature mortuary vessel of the same period (Fig. 10); a laden pottery camel of the 5th or 6th Century from Mrs. Thomas D. Stimson; a graceful T'ang Dynasty ewer; a dry lacquer bust of Buddha of the same period (Fig. 11); a covered Sung Dynasty Lung Ch'uan celadon jar with a raised dragon; a Ming Dynasty temple jar of the reign of Chia Ching; and an 18th Century mille fleur porcelain vase with a raised imperial dragon donated by Mrs. Jesse Campbell Dexter in memory of her son Lt. James Campbell Dexter.

Our collection of Chinese paintings was greatly strengthened by the addition of five items. For the earliest and most important we are again indebted to Mrs. Frederick. This is a Sung Dynasty folio painting of a Hawk and Pheasant by Li An-chung dated the equivalent of 1129-30 (Fig. 12), while Mrs. Atwood donated a fanciful Ming Dynasty mountain landscape by Wang Chien-chang. In addition we acquired a landscape by the Ming artist Wen Po-jen (Fig. 13), and a study of prunus blossoms by Yang Hui of about the 13th Century. Mrs. William E. Grimshaw donated two court robes, one bearing the imperial dragon in couched gold on a blue ground, while the other, which was a wedding garment for a Chinese noblewoman, shows in brocade a four clawed dragon on red ground.

The art of Indonesia had four additions. An early head of Vishnu which we obtained in exchange for an item in the Fuller collection, and a spirited bronze Naga or dragon-headed cobra (Fig. 14) donated by Mrs. Thomas D. Stimson, are both of the Khmer Dynasty of Cambodia, while Java is represented by a rare bronze Avalokiteshvara, or the Goddess of Mercy, of about the 9th Century (Fig. 15). From adjacent Nepal is another bronze interpretation of the same Buddhistic divinity, an outstanding example of its kind, which has long been famous in one of the German collections. (Frontispiece).

Of the eleven items which we added to our collection of the art of India, seven were sufficiently distinguished to be included in the Handbook. The earliest of these is an ivory monkey with a classic acanthus leaf skirt which places him in the Kushan Dynasty about 300 A. D. (Fig. 16); a medieval stone high relief of a dancer and two musicians of about the 11th Century A. D. (Fig. 17); a marble Vishnu from West India of the 12th-13th Century A. D. (Fig. 18); a vigorous lion fragment from the region of Belur of about the same age; and a copper figure of the dancing youthful Krishna, South India of about the 15th-16th Century A. D. (Fig. 20); four Rajput miniatures of different schools of the late 17th Century, including one depicting Radha and Krishna and a portrait of a Rajah smoking a hookah (Fig. 19).

From Iran the most important item is a marble relief of a miniature procession of lions from the Palace of 100 Columns at Persepolis (Fig. 21). It is part of the representation of the fringed curtain above the sculptured portrayal of Artexerxes I seated in audience. Also worthy of note is a Luristan bronze pin with figures in relief of the 2nd Millennium B. C., and an hexagonal stone column with low relief decoration of the Seljuk period about 12th Century A. D. Slightly older is a glazed Transoxiana bowl of about the 9th Century A. D. This is one of the finest central Asiatic ceramics from northeast of the Oxus river. Of equal importance is a brocaded double cloth of the late 16th Century. Two pieces were added to our collection of Egyptian art. One is a granite head of Amun, presumably a portrait of Tut-ankh-Amun, of about 1340 B. C. (Fig. 22), the other a fragment of a Coptic tapestry of the Roman period showing a vigorous portrayal of a lion. The latter was purchased as a gift from the Seattle Weavers' Guild. In the classical field we also added two Cypriotic red pottery bottles, the gift of Nasli Heeramaneck, and an Italo-Corinthian oenochoe or pottery ewer of about the 6th Century B. C., and an exceptionally large Apulian pottery amphora with red figure decoration. This piece, from the Greek colony that flourished in southern Italy in the 4th Century B. C., was purchased from the fund derived from the sale of part of the Clarence A. Black Memorial Collection.

Next in chronology are three Gothic pieces: a limestone head of about the 13th Century, presumably from the Cathedral of Notre Dame in Paris (Fig. 23), which was purchased from funds derived from the Art Auction sponsored by the Museum Guild; of slightly later age is a French ivory plaque depicting in high relief four scenes in the Life of Christ; and a German gilt bronze statuette of the Virgin Mary and Child of the late 14th Century. We also acquired two fine Russian icons of enameled metal, one depicting the Christ, Virgin Mary, and John the Baptist, and the other the scenes from the Life of Christ. These both date from the 17th or 18th Century and show the continuation of Byzantine tradition.

Our only old master paintings were the *Healing of the Blind Tobit* by the 17th Century Napolese artist, Cavallino (Fig. 25), purchased from funds from the Guild Auction, and *Mercury and Argus* by Giovanni Antonio Pellegrini, early 18th Century Venetian, the gift of Mr. and Mrs. Charles M. Clark. Two drawings were added to the collection, one by Guercino of *St. Therese* from Dr. and Mrs. S. E. Lee, and the other an important *Study of a Tiger* by Delacroix, which we acquired from funds donated to me by the artists of Seattle (Fig. 24). From Norton Clapp we received a small but important collection of 18th Century European porcelains in memory of his wife, Evelyn Clapp. Our textile collection was augmented with two European examples, one a fine fragment of a

well known Hispano-Moresque brocade of the 15th Century, and the other an 18th Century rose point square, donated by Mrs. Frederick.

Our collection of Pre-Columbian and Peruvian pottery was increased by eleven items, one of which came as a gift from Mrs. William E. Grimshaw. The most important of these was a Mochica water jar in the form of a warrior. From our exhibition of African art we acquired about twenty items which illustrated most of the tribal styles of Central Africa and the Ivory and Gold Coasts. Two of these came as gifts of Mrs. Thomas D. Stimson. Two of the most important pieces were wooden masks, one of these from the South Sudan depicts a highly stylized hyena and was intended for initiation ceremonies to one of the secret societies (Fig. 27). From the Pacific Islands we acquired two bowls, one for Hawaiian poi from Mrs. William Grimshaw. The only other item of primitive cultures was a Pre-Columbian American Indian stone pipe bowl in the form of a frog from the Ohio Mound Builders.

Some of our additions in contemporary art have already been mentioned in the purchase prizes of various exhibitions. Otherwise we acquired from Evan Phoutrides a Black and Blue Fantasy as a gift of the artist; Kenneth Callahan's Chasm; C. S. Price's Horses; two Mark Tobey watercolors, Pacific Cloud and Mountain Landscape. These are additions to the Fuller Collection, as were all items not otherwise specified. In addition we received from Mrs. Alan Sheldon a very fine small Landscape by George Inness. The Museum had the honor of being the recipient of prize oil paintings from two well known East Coast organizations. The Salmagundi Club of New York gave us Pennsylvania Valley by H. Gasser, while the Academy of Design donated Harbor by Xavier Gonzalez, which had received the Henry W. Ranger Fund Award.

Library

Through purchase and gifts our Library was increased by 121 volumes bringing the total to nearly 4,000. Among the gifts, special note should be given to 22 books donated by the friends of Walter and Emily S. Reese under the chairmanship of Mrs. David Matheny. These came from the library of the late Walter Reese, the distinguished artist and teacher. The Museum's purchases were devoted principally to Chinese painting and Baroque art, two fields that required strengthening. Our slide collection was increased by over 500, most of them in color taken by our photographer, Earl Fields, bringing the total of the 2 inch size to over 13,000. Although the Library attendance was very satisfactory, the circulation of slides and small mounted reproductions showed a marked decrease.

Education

In the early autumn owing to ill health Mrs. A. M. Young resigned as Educational Director after almost 25 years of most faithful and inspirational service. As our principal spokesman she has been, to a great measure, responsible for the widening of the influence of the Museum throughout the Northwest. Most of her duties have been taken over by Mr. Edward B. Thomas who bears the title of Curator of Education, while Mrs. Young, as the Educational Consultant, has retained the responsibility for the weekly radio and recently organized television programs. Mr. Thomas has extended our influence by being responsible for exhibitions in the gallery of the Public Library where he has presented at two-month intervals exhibitions selected from the Museum collection to illustrate the techniques of art. Mr. Thomas has maintained all the regular programs and with Dr. Lee's assistance established one on Thursday evenings, but he has curtailed the out of Museum and out of the city lectures to which Mrs. Young had devoted so much of her energy and talent. From January to June Mrs. Young had presented 120 lectures and programs over half of which were outside the Museum.

Museum Guild

Two regimes of the Museum Guild fall within the scope of the annual report. Last year, however, we dealt with the many activities of the 1950 and '51 season under the excellent chairmanship of Mrs. Thomas W. Blake. This report, therefore, concentrates on the current program under the very efficient chairmanship of Mrs. Ray M. Murray, II. This year's lectures for the Guild members on the 2nd and 4th Tuesday of each month were on the Art of India, and 20th Century Painting and Sculpture and were presented by the Museum staff, while the Guild organized the artist series of lectures under the chairmanship of Mrs. Richard C. Buschmann. The hospitality Committee which plays such an important part on those days was under the chairmanship of Mrs. Miller Munson. One of the principal services rendered by the Guild is that of the Docent Committee which this year was again under the very capable guidance of Mrs. Alan Sheldon. A higher quality of docentry was achieved by a more intense program of training in anticipation of the major exhibitions. In the course of 10 months the Docents conducted through the galleries over 4,500 visitors. The Lecture Committee, under the chairmanship of Mrs. Jess Maas, concentrated on making the students more familiar with the current exhibits rather than presenting a resume of Guild lectures. The details for the 8th Annual High School Art Exhibit were arranged under the chairmanship of Mrs. John S. Detlie.

A number of committees of the Guild are devoted to various phases of our public relations. The Membership Committee, which is so important in maintaining our membership and soliciting new members to replace those that we lose through resignation and death, functioned efficiently under the chairmanship of Mrs. Henry P. Pratt; while the Public Relations Committee, under the chairmanship of Mrs. Frank Dearborn, widened the interest through teas for ten civic organizations. The publicity for the Guild activities was ably handled by Mrs. Ernest Walton and Mrs. W. Norman Piggott, while each month radio programs on current activities were presented through the courtesy of station KXA by Mrs. C. Edwin O'Neal and Mrs. Donald Lewis. This publicity contributed especially to the success of the Museum's first art auction which was organized by the Guild under the chairmanship of Mrs. Frederick Calhoun, while the material sold came both from the Museum collection and from gifts of art objects contributed by friends. This auction was conducted in the auditorium by Dr. Lee with the able assistance of Mr. Willard J. Wright and Mr. Glen Liston. In spite of bad weather, it resulted in a fund considerably in excess of \$5,000 which permitted the purchase of two important accessions mentioned elsewhere in this report. The most important social event of the year from a civic standpoint was once again the Christmas party to which all the foreign students at the University of Washington, Seattle University, and Seattle Pacific College were invited. This very successful affair was under the co-chairmanship of Mr. and Mrs. Francis Armstrong and Mr. and Mrs. Miller Munson.

Second Annual Architecture Exhibit

The Second Annual Architecture Exhibit in May 1951 netted the Museum over \$3,300, a sum which covered the deficit of the lean summer months. We are most grateful to Mrs. Herbert Brink the general chairman, who initiated and organized this great project and we extend our deepest thanks to her and to her committee chairmen for their generalship, and especially to those who so graciously made their homes available. The owners of the homes which were opened for the tour and teas deserve our overwhelming gratitude as they are the ones who made such an exhibit possible. The homes, which illustrated "New World Architecture with an Old World Flavor," were those of Dr. and Mrs. Roger Anderson, Mr. and Mrs. Frederic Blanchett, Mr. and Mrs. Wellwood Beall, Mr. and Mrs. Hawthorne Dent, Mrs. Walter Douglas, Mr. and Mrs. John Hamrick, Mr. and Mrs. William Reed, Mr. and Mrs. L. Kenneth Schoenfeld, Mr. and Mrs. George W. Stoddard, and Mr. and Mrs. Frank West; while tea was served in the homes of Mr. and Mrs. Louis Dulien, Dr. and Mrs. Louis Edmunds, and Mr. and Mrs. Gordon Scott.

Lectures, Concerts, Programs

In conjunction with the University of Washington we had two lectures at their Health Sciences Auditorium; one by Dr. Gregory Bateson on "The Magic Art of the Sepik River, New Guinea" in cooperation with the Department of Anthropology, and the other on "The Interrelationship of the Arts" by Dr. Thomas Munro under the joint sponsorship of the School of Art, to whom we were also indebted for a lecture by Alexander Archipenko on "Creativity in Art," in our own auditorium. We had two Japanese demonstrations in our auditorium, one on the tea ceremony by Soka Sen, the tea master who is a direct descendent of the great Rikyu Sen who established one of the principal schools, and the other on flower arrangements by Kikushu Hasegawa; five Chamber Music Concerts for our members under the direction of Mr. Francis Armstrong; and three children's plays. These were "William Tell" by the Totem Players; "A Night of 100 Years" by the Seattle Junior Players; and "The King's Balcony" by the Children's Theatre of the Seattle Junior League. In the late autumn we presented free to the public the first Sunday afternoon Chamber Music Concert sponsored by the Music Performance Trust Fund of the Recording Industry and directed by Mr. Armstrong.

Maintenance and Equipment

Under this heading the only major event was the very successful redecorating and repainting of the galleries and auditorium by the City. This involved recovering of the gallery walls with rubber backed material, the recarpeting of the auditorium, and a change of the color scheme of its walls to a harmonious grey green. The Museum made no important purchases of equipment.

I take pleasure in thanking the Park Department for their cooperation and again acknowledge our indebtedness to the custodial engineers for the fine service they render in maintaining the building and in serving the public through our active program.

Publicity

One of the major achievements of the past year was the final publication of a Museum Handbook illustrating a selection of the

most important and photogenic items in the collection. With due modesty, we consider that the result compares favorably with the handbooks of any museum in the country. The cost of the publication was largely covered by a grant of \$5,000 from the Jennie S. Baker Memorial Fund through the good offices of her Trustee, Lightner Smith. The funds derived from the sale of the book are assigned to our Endowment Fund. Dr. Sherman E. Lee was largely responsible for the Handbook which was printed by the Dogwood Press.

As usual we take pleasure in acknowledging our indebtedness to the Seattle Times, the Seattle Post-Intelligencer, and the Argus for the fine reporting of many of our major events. The greatest space was naturally achieved by our major exhibitions, *Masterpieces of 19th Century Painting and Sculpture*, and the *Indians of the Northwest Coast*. In addition the Auction received fine mention through the efforts of its publicity chairman, Mrs. W. Norman Piggott. For the weekly contact with our exhibitions we depend essentially on Kenneth Callahan's column.

Our collection received professional recognition by the publication in Artibus Asiae of an article by Dr. Lee on *Japanese Monochrome Painting in Seattle* and also in the Art Quarterly through one which he wrote on a *Bozzetto Attributed to Bernini*.

In the summer Mrs. Theodora Lawrenson Harrison returned to Ireland terminating her weekly broadcasts which had been so popular through the course of years. Mrs. A. M. Young, Educational Consultant, assumed the responsibility for that program as well as her own. For these we are indebted to KJR and KXA. In addition, Mrs. Young conducts the weekly art program of the Community Workshop series of television broadcasts through the courtesy of KING. This has proven most successful.

In closing I wish to express my gratitude to my fellow members of the staff on whose initiative and faithful service so much of our service depends. It would be difficult to over emphasize the value of the Guild whose committees give life to our activities and at the same time essential financial assistance through their various projects. The increased magnitude of the donations from our members and firms is an important factor in meeting our budget. The coming year is sure to be one of great importance but the full measure of its success will entail a larger budget which in turn demands the loyal and generous support of our good friends.

RICHARD E. FULLER
President and Director

AUDITOR'S CERTIFICATE

We have examined the accounts of the Seattle Art Museum for the calendar year 1951, and have prepared the attached statements which, in our opinion, correctly set forth the financial affairs of the Museum at December 31, 1951, and the results of its operations for the year then ended.

The Museum operates on a strictly cash basis and makes no effort to attach values to its acquisitions or equipment. Accordingly, assets of considerable value such as the library, the art collection, and the furniture and equipment do not appear upon the balance sheet.

MEALS & COMPANY,
Certified Public Accountants

Seattle, Washington February 8, 1952

BALANCE SHEET — DECEMBER 31, 1951

Assets

1133213	
CASH IN BANKS AND ON HAND:	
Petty Cash	\$ 25.00
National Bank of Commerce—Checking account	6,212.03
National Bank of Commerce—Savings account	4,864.52
Seattle Trust and Savings—Savings account	83.34
Lecture Fund\$	3.33
Film Fund	4.73 1,088.06
Total Cash	\$ 12,272.95
NEGOTIABLE SECURITIES: at market value when gifted and at cost when otherwise acquired	
Founders' Endowment Fund (market value \$70,361.75) 51,95	7.67
Margaret E. Fuller Endowment Fund (market value \$424,856.25)	4.75 343,522.42
	\$355,795.37
Surplus	
General Fund	\$ 9,927.66
Daniel Cogswell Memorial Lecture Fund	
FILM FUND	
Founders' Endowment Fund	52,557.91
Margaret E. Fuller Endowment Fund	292,221.74
	\$355,795.37

OPERATING FUND STATEMENT CALENDAR YEAR 1951

RECEIPTS:

Memberships	\$ 27,965.00
Dividends, Founders' Endowment Fund	1,819.45
Dividends, Margaret E. Fuller Endowment Fund	22,360.00
Gifts	15,684.20
Commissions, interest and miscellaneous income	2,438.72
	\$ 70,267.37
DISBURSEMENTS:	
Salaries	
Exhibitions	
Publications	
Administration	
Pensions and medical coverage	
Equipment and maintenance	
Library	
Concerts and film programs	
Travel expense	
Telephone and telegraph	64,026.06
Excess of Receipts Over Disbursements	6,241.31
Operating Fund Surplus, January 1, 1951	3,686.35
Balance, December 31, 1951	\$ 9,927.66

CASH RECEIPTS AND DISBURSEMENTS CALENDAR YEAR 1951

Cash Balances, December 31, 1950:			
Founders' Endowment Fund	·	\$	1,437.62
Margaret E. Fuller Endowment Fund			656.99
Daniel Cogswell Memorial Lecture Fund			113.33
Film Fund			74.73
General Fund			3,686.35
		\$	5,969.02
Receipts:			
Founders' Endowment Fund\$	1,150.60		
Film Fund	1,000.00		
General Fund	70,267.37	\$	72,417.97
		\$	78,386.99
Expenditures:			
Founders' Endowment Fund	1,987.98		
Daniel E. Cogswell Memorial Lecture Fund	100.00		
General Fund	64,026.06	_	66,114.04
Cash Balances, December 31, 1951:			
Founders' Endowment Fund	600.24		
Margaret E. Fuller Endowment Fund	656.99		
Daniel E. Cogswell Memorial Lecture Fund	13.33		
Film Fund	1,074.73		
General Fund	9,927.66		
Total Cash Balances, December 31, 1951		\$	12,272.95

SCHEDULE OF EXHIBITIONS FOR THE YEAR 1951 IN ADDITION TO THE PERMANENT COLLECTION

January 10-February 4

African Negro Art (Museum Collection, private collectors, dealers) Leach Pottery (Institute of Contemporary Art)

Paintings and Drawings by Kenneth Callahan*

Irish Drawings by Richard Bennett*

Contemporary American and European Paintings†

Paintings by Seattle Artists†

Masterpiece of the Month—"Shiva and Parvati" (sandstone), 1000 A.D. from Rajputana†

February 7-March 4

1950 Accessions to the Museum Collection†

Pacific Art (University Museum, Philadelphia)

Sculpture in Wood†

Islamic Art in Persia and India†

Art of Palestinian Children (Children to Palestine, Inc.)

Illustrations for the Book of Job, by William Blake (facsimiles)†

Paintings by Northwest Artists†

Masterpiece of the Month—Carved Stone Yoke, Mexican Pre-Columbian, before 1000 A. D.†

March 7-April I

1950 Accessions to the Museum Collection (continued)

Masterpieces of 19th Century Painting and Sculpture (museums and private collectors)

23rd International Exhibition of Northwest Printmakers*

Enamel Plaques by Lisel Salzer*

Newspaper National Snapshot Awards (Eastman Kodak Company and The Seattle Times)

Masterpiece of the Month—"The Bride" (polished terra-cotta) by Alexander Archipenko†

April 4-May 6

Masterpieces of 19th Century Painting and Sculpture (continued)

Canadian Painting of the 18th, 19th, and 20th Centuries (National Gallery of Canada)

9th International Exhibition of Photography (Seattle Photographic Society)*

The Book of Kells (facsimile edition lent by Seattle University)

Japanese Tea Ceremony Utensils†

Wax portrait of George Washington (March 31-April 5) (Lent by the Colonial Dames in the State of Washington)

Paintings by Gauguin, Van Gogh, Homer, Ryder, Eakins, (facsimiles)†
Masterpiece of the Month—Section of a Stone Column, Turkish, Seljuk
Dynasty, 12th-13th Century†

May 9-June 3

C. S. Price Memorial Exhibition (Portland Art Museum and Walker Art Center, Minneapolis)

21 Modern British Painters (W.A.A.M.D.)

11th Annual Exhibition of Watercolors (Northwest Watercolor Society)*

7th Annual High School Art Exhibit*

Paintings by Japanese Children (Japan-American Society of the Younger Generation, Japan)

Masterpiece of the Month—"The Golden Boy" (polychrome wood) Chinese, Ming Dynasty†

June 20-October 7

The Art History of the World Reflected by the Museum's Permanent Collection†

Exhibition Honoring Japanese Trade Fair†

September 5-30

Japanese Art (J. Mayuyama Collection) Paintings by David McCosh* Textiles by Jack Larsen*

October 3-November 4

37th Annual Exhibition of Northwest Artists* Northwest Printmakers' Permanent Collection

Purchase Prizes for Northwest Annuals†

Masterpiece of the Month—"Harbor" (oil) by Xavier Gonzales (gift from the Academy of Design through the Henry W. Ranger Fund)†

October 19-21

10th Annual All Amateur Chrysanthemum Show (Men's & Women's Amateur Chrysanthemum Assns. of Seattle)

November 12-January 6, 1952

Indians of the Northwest Coast (museums of the United States, Canada, and British Columbia)

One Hundred Selected Masterpieces from the Museum Collection†

December 6-January 6, 1952

Religious Art†

W.A.A.M.D.—Circulated by the Western Association of Art Museum Directors *Lent by the Artist †Museum Collection

CONCERTS, FILM PROGRAMS, LECTURES

February 3	"William Tell," play by Totem Players
February 26	"The Magic Art of the Sepik River, New Guinea," Dr. Gregory Bateson
March 6	"Creativity in Art," Alexander Archipenko
March 22	Chamber Music Concert for Members
April 8	Japanese Tea Ceremony Demonstration by Soka Sen
April 13	"The Interrelationship of the Arts," Dr. Thomas Munro
April 19	Chamber Music Concert for Members
May 24	Chamber Music Concert for Members
May 26	."A Night of 100 Years," play by Seattle Junior Players
October 20, 21	.Japanese Flower Arrangements by Kikushu Hasegawa
November 1	Chamber Music Concert for Members
November 24	"The King's Balcony," play by Children's Theatre of the Seattle Junior League
December 2	Chamber Music Concert open to the public

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SUGGESTED FORM OF BEQUEST

I give and bequeath \$.....to the Seattle Art Museum.



Fig. 1. Detail: Inside Cover of Treasure Box with Tray (lacquer); Japanese; Fujiwara Period, Late 12th Century A.D. L. 11½". (J8.11). Gift of Mrs. Donald E. Frederick.

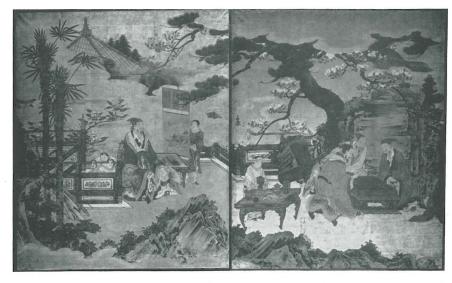


Fig. 2. Two of Four Sliding Panels: Painting and Games (color and gold on paper); Japanese; attr. to Kano Takanobu, 1511-1618 A.D. H. 68½". (J33.1). Eugene Fuller Memorial Collection.



Fig. 3. Detail: Landscape Handscroll (ink on paper); Japanese; attr. to Sesshu, 1420-1506 A.D. L. 22'. (J32/Se75.2). Eugene Fuller Memorial Collection.



Fig. 4. Detail: Poem Scroll with Deer Herd (ink, gold and silver on paper); Japanese; Calligraphy by Koetsu, 1558(?)-1637 A.D.; Painting by Sotatsu, 1576-1643 A.D. H. 13½". (J32/So 76.1). Gift of Mrs. Donald E. Frederick.



Fig. 5. Shino Cake Plate (mishima decorated stoneware); Japanese; 16th Century A.D. L. 938". (J26.1). Gift of Mrs. John C. Atwood, Jr.

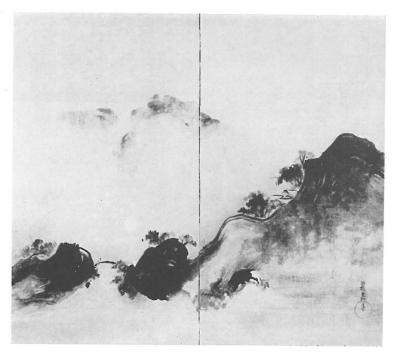


Fig. 6. Two Fold Landscape Screen (ink on gold paper); Japanese; by Korin, 1663-1743 A.D. H. 523/4". (J33/K843.2). Thomas D. Stimson Memorial Collection.

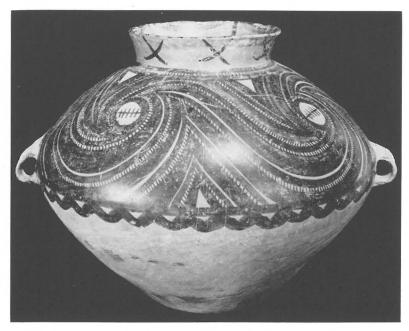


Fig. 7. Jar (painted earthenware); Chinese; Neolithic Period, c. 2200-1700 B.C. H. 141/8". (Ch20.18). Eugene Fuller Memorial Collection.



Fig. 8. Covered YU (bronze); Chinese; Early Chou Period, 1027-946 B.C. H. 9½". (Ch6.87). Eugene Fuller Memorial Collection.



Fig. 9. Bowl (painted lacquer); Chinese; from Ch'ang Sha; Late Chou Period, 5th-3rd Century B.C. Eugene Fuller Memorial Collection.



Fig. 10. Covered TOU (painted black pottery); Chinese; from Hui Hsien, Honan Province; Late Chou Period, 5th-3rd Century B.C. H. 41/8". (Ch20.15). Eugene Fuller Memorial Collection.



Fig. 11. Bust of a Buddha (dry lacquer); Chinese; T'ang Dynasty, 618-907 A.D. H. 14¹/₄". (Chil.27). Eugene Fuller Memorial Collection.



Fig. 12. Hawk and Pheasant (color on silk); Chinese; by Li An-chung; dated 1129-30 A.D. W. 105/8". (Ch32L614.1). Gift of Mrs. Donald E. Frederick.



Fig. 13. Detail: Landscape Hanging Scroll (ink and color on paper); Chinese; by Wen Po-jen; dated 1561 A.D. H. 5058". (Ch32W 480.1). Eugene Fuller Memorial Collection.

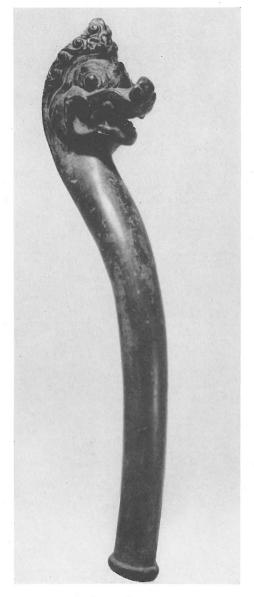


Fig. 14. Naga (bronze); Cambodian; c. 1100 A.D. H. 20¾". (1011.9). Eugene Fuller Memorial Collection.



Fig. 15. Avalokiteshvara (bronze); Javanese; 9th-12th Century A.D. H. 5½". (1011.7). Eugene Fuller Memorial Collection.



Fig. 16. Monkey (ivory); Indian; Kushan Period; 2nd-3rd Century A.D. H. 7½". (In10.4). Eugene Fuller Memorial Collection.



Fig. 17. Dancer and Musicians (sandstone); Indian; probably from Jodhpur; Medieval Period, 11th Century A.D. H. 181/4". (Intl.41). Eugene Fuller Memorial Collection.



Fig. 18. Vishnu (marble); Western India;12th-13th Century A.D. H. 31½". (In11.43). Eugene Fuller Memorial Collection.



Fig. 19. Navanita-nrittamurti; Krishna as the Dancing Butter Thief (copper); South India; Vijayanagar Period, 14th Century A.D. H. 25½". (Inii.44). Eugene Fuller Memorial Collection.

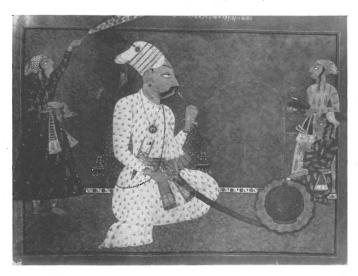


Fig. 20. Portrait of a Rajah (color on paper); India; Rajput style, Basohli School; c. 1700 A.D. H. 81/8". (In36.10). Eugene Fuller Memorial Collection.

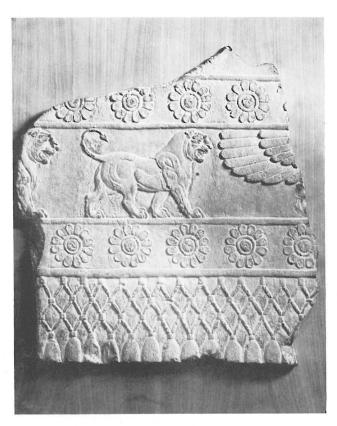


Fig. 21. Lions (stone relief); Persian; from the Hall of the Hundred Columns, Persepolis; Reign of Artaxerxes I, c. 460 B.C. H. 181/4". (PIsii.6). Gift of Mrs. Donald E. Frederick.

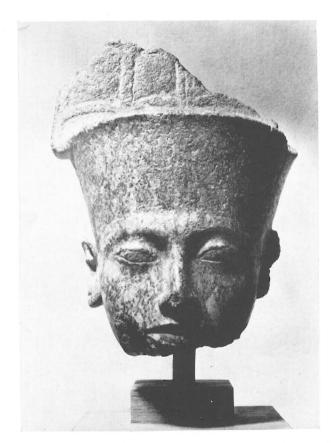


Fig. 22. Head of Amun (rose granite); Egyptian; end of the 18th Dynasty, probably Reign of Tut-ankh-Amun, c. 1340 B.C. H. 12". (Eg11.36). Eugene Fuller Memorial Collection.

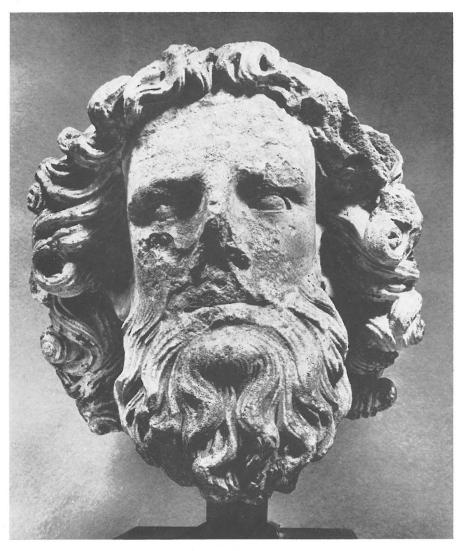


Fig. 23. Head of an Apostle (limestone); French; Ile-de-France; c. 1250 A.D. H. 13". (Fr11.11). Gift of the Seattle Art Museum Guild.

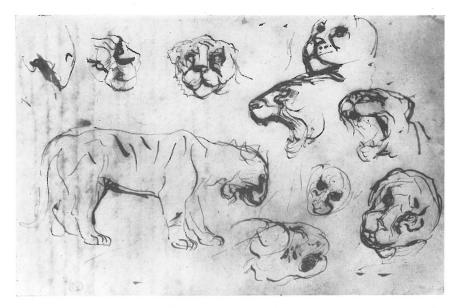


Fig. 24. Studies of a Tiger (ink on paper); French; by Eugene Delacroix (1798-1863 A.D.); H. 7¾". (Fr30/D370.1). Eugene Fuller Memorial Collection.



Fig. 25. Healing of the Blind Tobit (oil on canvas); Italian; by Bernardo Cavallino, Neapolitan School, c. 1645 A.D. H. 29¾". (It31/C314.1). Gift of the Seattle Art Museum Guild.



Fig. 26. Hyena Spirit, Secret Society Mask (wood); African; Senufo Tribe, South Sudan or North Ivory Coast. L. 17". (Af 16.4). Eugene Fuller Memorial Collection.



FIG. 27. Female Head Mask (wood); African; Baoule Tribe, French Ivory Coast. H. 14". (Af16.5). Eugene Fuller Memorial Collection.

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